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CATALOGUE OF THE NATIONAL GALLERY OF BRITISH ART (TATE GALLERY).

1615.] CARNATION, LILY, LILY, ROSE. [67½ × 59. Canvas

J. S. SARGENT, R.A.

Mr. Sargent was born in Florence in 1856, and is the son of a physician of Boston, U.S.A. A.R.A., 1894; R.A., 1897.

Catalogue
of the National Gallery of British Art
(Tate Gallery)

EDITED
WITH AN INTRODUCTION
BY
LIONEL CUST, M.A., F.S.A.
Director, Keeper, and Secretary of the National Portrait Gallery
ASSISTED BY
EDWARD H. FITCHEW

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LONDON
EYRE & SPOTTISWOODE
Her Majesty's Printers

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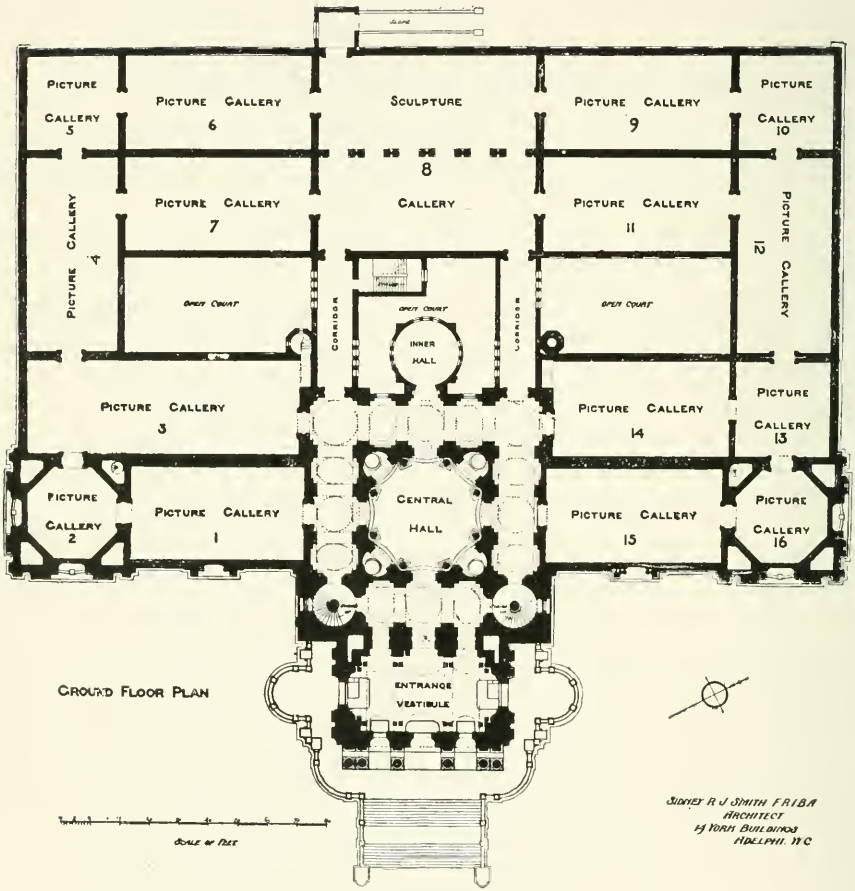
APR 1905

PLAN OF

THE TATE GALLERY.



The Water-Colour Room is over the Entrance Vestibule; and there is a Refreshment Room on the First Floor over the Central Hall.

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INTRODUCTION.

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A NATIONAL GALLERY OF BRITISH ART.

WHAT is a National Gallery of Art? Is it a "National Gallery" containing works of art, or is it a gallery containing "National Art"? Most people would reply that it only means a gallery belonging to the nation, such as we are familiar with in Trafalgar Square, a gallery into which you can put every kind of painting, given room enough, and provided that the picture is of high enough quality, from Cimabue and Van Eyck to Millais and Bastien Lepage. And yet, if we turn to our neighbours on the Continent, we find that they do not take this view everywhere. At Berlin, for instance, the National Gallery means the Gallery of National Art, although in the last few years there has been a tendency to convert this into a Gallery of Modern Art. At Paris the gallery of the Palais Luxembourg is avowedly intended to contain the works of modern French artists, although its boundaries have also been extended to include a few artists of other countries. In both Berlin and Paris, therefore, as well as in Munich, Dresden, and elsewhere, a distinct effort is being made to maintain and encourage a school of native artists by the collection and exhibition of their works in some building or part of a building belonging to the nation, entirely detached from the works of those painters who are generally spoken of as the "Old Masters."

Still, it might have been urged a few years ago that the practice in London was not dissimilar. Has there not been, and is not there still, a series of rooms set apart for the English School at the National Gallery? Is there not a collection of English paintings at the South Kensington Museum, and a collection of English water-colours at the British Museum? Very true, but what did this amount to? At the National Gallery but few artists were represented; some of these, such as Reynolds, Gainsborough, Hogarth, Turner, and Landseer, in an almost crushing preponderance. There was, it is true, a limited number of examples of prominent painters of the early Victorian period, due to the generous bequest of Mr. Vernon, but not specially selected for the Gallery, or necessarily the finest examples of their kind. At the South Kensington Museum there is a large and similar collection of paintings of the same date formed by Mr. Sheepshanks, but this collection was bequeathed to the Department of Science and Art with the distinctly stated intention that it should act as a series of models for instruction, and as a section of a great museum of Industrial Art. For merely æsthetic purposes the pictures have no business in that collection. The same applies to the collection of water-colour drawings formed by the same Department. Again, in the Print Room at the British Museum, the collection of water-colour drawings is intended to form part of a series of representative examples of the sketches or first thoughts of painters from the earliest days of painting to the present day, and there is no reason for accumulating a large number of finished works by any given artist of modern days, no matter how great he may be.

The English School, as exhibited in our national collections, was therefore represented by several fine works of a few great and deservedly famous artists, two chance collections of early Victorian art, and two collections of water-colour drawings, each formed with an object quite distinct from that of mere exhibition. Sculpture was

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hardly recognised at all, and even at the most important exhibitions has usually been relegated to a back seat.

It has been urged over and over again that there is no national art in Great Britain. It has even been asserted that our whole art is a mere worthless pastime, pursued, it may be supposed, by foolish people who have nothing better to do, and by more foolish people, who either cannot keep their money in their pockets, or merely want a bright and handy decoration for their homes. The British race, it is alleged, is not artistic any more than it is musical. It has acquired a kind of veneer from careful imitation and study of foreign methods and customs, but it is only skin-deep, and if you probe deep into an English heart, you will find that it really prefers a Christmas oleograph, a touched-up photograph, a barrel organ, or a good swinging waltz tune, to a Madonna by Raphael, a Nocturne by Whistler, a Sonata by Beethoven, or a Bach solo by Joachim. The Government, it is said, knows this well, and is careful, therefore, not to waste the national money in buying pictures in the absurd way one sees in foreign countries, where the Crown or the State is obliged to buy, and burden the national or provincial museums with pictures or sculpture which nobody wants to see, much less to possess! There may be some truth in all of this. It may be true that a large section of the British race is barbarous and unrefined, uncouth and uncultivated in their minds, but it arises from ignorance and want of opportunity for learning, rather than from any actual incapability of being taught. Test the populations of France, Germany, and Italy, especially the last, and you will find that the average level of artistic appreciation is no whit higher than that of Great Britain, in spite of their great traditions, and that the oleograph and the barrel-organ will be as widely appreciated in Rome, Berlin, or Paris, as they are in England. Is not the one to a large extent made in Germany and the other notoriously a product of Italy?

The existence of a National School of Art, however, does not depend on the mere appreciation of its productions, as shown by any class, or even by a majority of the community. To produce such a school, there should be inherent in a nation a desire to express its thoughts, feelings, and aspirations in some language other than that of speaking, writing, or printing. Such a language is to be found in painting, sculpture, or architecture, as also in poetry and music; and if a nation can point to any or all of these arts as a salient factor in the history of its people, it may be said to possess a national art. Moreover, for an art to be truly national it must have some ingredients, which exist in that nation alone, and are neither to be found in the art of any other country, nor are borrowed from any other quarter. It is this which enables us to distinguish at a glance the paintings of the Netherlands, Germany, Spain, and Italy, each from each other, as a whole. Taking Italian painting as an example, whether it be the Bolognese, the Venetian, or the Umbrian School, these schools of painting are all distinctly Italian, as opposed to the paintings, say, of the early Flemish school.

Cannot the same be said of the English School (British it has hardly become until lately)? Did not one feel, on passing from one side of the National Gallery to the other, that one came into a new world of art—a world with ideas and aspirations quite distinct, and in few ways allied to those shown in the works of the masters of the Netherlandish or Italian Schools? In the sturdy portraits of men, the graceful portraits of women, painted so gloriously by Reynolds, Gainsborough, Romney, Lawrence, or Raeburn, in the picture-scenes of Hogarth, in the fine transcripts of nature by Crome and Constable, in the perhaps finer, if stranger, conceptions of nature depicted by Turner, in the eloquent animals of Landseer, the mute poetry of Morland, in the passion and pathos of Rossetti, even in the historical penny-a-lining of E. M. Ward, Maclise, and Frith, there are inherent ideas of life and art

which are not to be found—nay, could not be found—in the art of any country other than England.

It is true, perhaps, that a national art is, comparatively speaking, a very recent product of the English nation. It was not until the great cycles of art in Italy, Spain, and the Netherlands had run their course, that anything approaching to a native school of art could be discovered in England. It was not till the first quarter of the eighteenth century that an attempt at a National School was made by Sir James Thornhill, when he founded an academy for painting in Great Queen Street, Lincoln's Inn Fields, with Sir Godfrey Kneller as governor and William Hogarth as one of the first pupils. From this event the whole history and progress of English art may be traced unbroken, including the episodes of the first public exhibition, in 1760, of the works of native and living artists, and the foundation of the Royal Academy in 1768. For a hundred and thirty years or more, painters and sculptors have worked in England and held public exhibitions of their works, until the few scores of works of art exhibited in the eighteenth century have become the few thousands at the close of the nineteenth.

For nearly the whole of this period there have been forty Royal Academicians, exhibiting their full quota of paintings and sculpture at the various London exhibitions, to say nothing of the exhibitions in the provinces. A glance at Mr. Algernon Graves's "Dictionary of Artists who have Exhibited Works in the Principal London Exhibitions from 1760 to 1893," affords a somewhat alarming prospect. Upon a rough calculation there have been, during this period, something between twenty-five and thirty thousand artists, of various descriptions, whose works have been considered good enough to be submitted to the inspection and criticism of the public gaze. Allowing an average of one work of art apiece, the output is enormous; increase the average to three or four, it becomes gigantic. What has become of all these pictures or sculptures? Private ownership probably goes a long way to account for the dispersal and location of this enormous mass of material. Surely, however, among all this immense output, there must have existed something of merit, worth preserving, which is not as yet adequately represented in the selections from the British School in our public exhibition galleries at the present day?

It cannot, therefore, be gainsaid that for nearly two hundred years there has been a National School of Art in England, to say nothing of Scotland (especially in more recent years) and also Ireland. Another disputed question, however, arises: whether a school of artists should be called national from the subjects produced by them, or from the manner or *technique* with which these subjects are produced.

So far as the subjects are concerned, it is evident to any student of art in Europe that art in England has been for the greater part of its history, and more than in any other country, devoted to the purpose of illustration of historical and literary anecdote, including in this the field of portraiture. It has formed part of the national desire for literary expression, finding its vent in prose, poetry, or paint. It is not difficult to draw an analogy between the enormous literary output of the English-speaking race, and its efforts to express itself in art. There will be found the same strikingly pre-eminent outbursts of genius, and the same boundless tracts of mediocrity.

Painting in England may perhaps be described as, originally, an attempt to combine the flowing academic graces of the decadent Italian schools with the chronicles of small beer and skittles so dear to the painters of Holland. It was doubtful for long which influence would prove the stronger; for, while natural instinct inclined the British artist to follow the Dutchmen, the schools and professors sternly and severely inculcated a close study of the Italian and classical methods. The latter

naturally prevailed, and as the growth of a national spirit was thereby somewhat stunted, the art of England, taken *en masse*, may not unjustly be exposed to the charge of wearing borrowed plumes, ignorantly and inartistically displayed.

Has there, however, been in England a *technique* in painting or sculpture peculiar to the country, not borrowed from other countries and somewhat clumsily manipulated? This is a question which artists alone can decide, and which can and will form a fruitful subject of discussion in studios for many a long year to come. To the ordinary observer, to a member of that public for whose benefit most works of art have been executed, it would seem as if something could be said for the national character of our principal painters' *technique*. Allowing that Sir Joshua Reynolds was throughout life an imitator and assimilator of various technical processes in painting, allowing also that John Crome and the Norwich School were directly inspired by Hobbema, Ruysdael, and Wynants, there still remain among the chief figures in English art such painters as Hogarth, Gainsborough, Opie, Turner, Constable, Morland, and Landseer, to whom may be added the distinct Scottish individualities of Raeburn and Wilkie. Take the works of any of these painters, and hang them in a gallery with other foreign masterpieces of every school, and the eye will be at once arrested, the mind at once instigated, by the presence of something peculiar to themselves, not only in the subject but in the handling of the painting.

One may even go a step further than this, and call attention to the influence exercised by paintings of English artists upon their neighbours across the Channel. In the first quarter of this century, owing chiefly to the long-protracted wars between France and Great Britain, English art was almost entirely unknown in Paris. The only painter whose fame crossed the sea, was George Morland. In 1824 three English landscape painters received medals at the Salon, to the astonishment of the whole art world. It is not too much to say that from the landscapes exhibited on this occasion by Constable, Bonington, and Copley Fielding dated the whole of the romantic school of landscape in France, the glorious school of Corot, Daubigny, Diaz, and Théodore Rousseau. This debt has been handsomely acknowledged even by French art-historians. Foreign eyes, when turned upon English painting, found that it was from England that inspiration was to be drawn for the unconventional and the true. Again at this same period Sir Thomas Lawrence was at the zenith of his fame in England, and the French mind was quick enough to see that under the somewhat flashy glitter of his fashionable portraits, there lay the original genius of a true artist. Morland, too, may be considered as the originator of those ideas in painting which were afterwards to bear fruit in J. F. Millet and Bastien Lepage. In more recent days the tendency to appreciate the English School of Painting has greatly increased upon the Continent. It would be too much to say that the French or any other school of artists has ever followed humbly in the wake of England, but there is ample evidence to show that foreigners have seldom studied the works of any leading painter of the British School without taking away some idea, some new suggestion, which might prove to have an important influence upon their future work.

It is true, however, that a period of exhaustion seemed to set in early in the nineteenth century, and that a wave of mediocrity passed over art in England and every part of the national life into which art entered as an ingredient. Such a phenomenon has been seen in the art-history of every nation, marking in some cases the decay and perishing of a national energy, as in Italy and Spain; in others, as in France and Great Britain, marking the close of one era, and the period of quiescence before the commencement of a new one.

In England, one of the most potent agencies for the birth of a new era in art was the acquisition of the Elgin Marbles for the British Museum. For the first time it dawned upon the artist's mind that the true spirit of classical art, the true Hellenic

idea of beauty, was to be found in the art of Greece alone, and that Rome, the Mecca of artists of all races for generations, was nothing more than a store-house of bastard classical art, little more than reflections and reminiscences of the purer art of Greece. To Raphael and Michel Angelo, great and unapproachable as they were, it was not given to breathe the pure undiluted air of Hellenism. Increased facilities for travel enabled artists and amateurs to extend the width and scope of their observations. It was then discovered that among the old masters Rembrandt, Rubens, and Velazquez were as important and supreme in their own line as Raphael, Correggio, and Titian were in theirs. It began also to be recognised, though slowly and imperfectly, that in the case of each of the artists mentioned their great achievements marked the close of an artistic epoch, and not the commencement of a new one; that it would therefore be impossible, or at all events unprofitable, to pursue those particular roads of art any further, since the summit had been attained, and any further progress the other side could only be downhill.

Another potent factor in this new renascence of art was the recognition of medievalism. For generations it had been accepted that the long period between the death of classical art and the so-called Renaissance, the period known as the Middle Age, was, so far as art was concerned, a period of darkness, obscurity, and negation. When, however, light was turned upon this supposed darkness, the Middle Age proved to be a mine of art, romance, poetry, and beauty. In art the feeling of the Middle Age was chiefly expressed in its architecture, to which art those of painting and sculpture acted as handmaidens. Art and industry worked hand in hand, and in art as well as in literature there were inherent qualities akin both to the simple rudeness of childhood and the passionate fervour of youth. These two factors produced a surprising impulse in British art. The first, the revival of the true Hellenic spirit, led some minds, after breathing this pure air, to express themselves by works in which the ideas of the beautiful and the good were wedded to the truest canons of classical perfection. Of these were Leighton and Watts. The second, the revival of medievalism and romance, the comradeship of art and industry, led some minds to openly challenge the supremacy of the canons of Italian art, as laid down by Raphael and Michel Angelo, and to go back for inspiration to the spirit of life and nature, which first impelled the Italian artists upon the ascent, the summit of which was crowned by the completed genius of Raphael. Of such were Madox Brown, Dante Gabriel Rossetti, Holman Hunt, Millais, and the rest of the small band of brethren who adopted the name of "Pre-Raphaelite"; and after them Burne-Jones and William Morris.

Another, and perhaps the most powerful, if not the most beneficent, factor in the renascence of British art has been the new development of art in France. In France, not only did the artists cast off the shackles of convention, and sacrifice only at the altar of Nature, but they carried their new principles so far as to abnegate the predominance of the subject, and to exalt the actual *technique* as the be-all and end-all of art. The teaching in the schools was no longer based on the conventions of the past, or the inheritance of ages. Formulas and traditions were for the time swept aside, and the artist was bidden to go to Nature alone for his guidance. Opinions may differ as to the advantage to artists and public gained by the constant and almost slavish concentration of attention upon the nude, especially the female model; upon the new set of formulas and conventions, especially in landscape, which are grouped under the name of "values"; or upon the assertion that the eye can only convey to the brain one impression at a time, to which we owe the so-called "impressionist" school. The influence, however, of the French School in the second half of the nineteenth century has been of the strongest, and its importance in the history of art cannot be overrated.

It thus came about that the artists of the new British School, having imbibed the new ideas of Hellenism and romance, urged to the search for truth by the example of the Pre-Raphaelites, and, finding the academies still wedded to the old formulas of the antique and the Italians, in many cases deserted Rome and London for the more invigorating, more progressive atmosphere of Paris. But in spite of the domineering power of the French School, the new school of British art has emerged in a healthy state of self-dependence and individuality. Even a French critic, M. De la Sizeranne, has at last been forced to admit that "There is an English School of painting," although he attributes its parentage almost entirely to the Pre-Raphaelites.

The recognition, however, of this new National School of Art did not extend itself to the national art collections. The National Gallery, in its original conception, seems to have been formed under the impression that the history of art concluded with the last of the old masters. It was many years before the Vernon Collection of early Victorian paintings, interesting historically, if somewhat vapid and bituminous from a technical point of view, was admitted to the sacred galleries of Trafalgar Square. Sir Francis Chantrey in 1842 made a munificent bequest to the Royal Academy for the purchase of works of British art each year, in the confident expectation that the nation would provide a suitable home for the collection, as soon as it grew sufficiently important. Sixty paintings, or works of sculpture, were thus acquired, and still there was no sign of a gallery for British art. As the Royal Academy was unwilling or unable to provide for the exhibition of these pictures, so specially selected as examples of modern British art, they were relegated to, and for a time merged in, the miscellaneous collections in the South Kensington Museum, much in the same way as the collection of National Portraits was interned at Bethnal Green.

At last, in 1890, Mr. Henry Tate (now Sir Henry Tate, Bart.), who had been carefully forming a collection of paintings of the modern British School at his own cost, offered to present this collection to the nation as a nucleus of a National Gallery of British Art, to be kept separate from the National Gallery and other collections. When this offer seemed likely to fall through from a want of national spirit on the part of the existing Government, Mr. Tate made a further offer to build the required gallery at his own expense. To Sir Henry Tate's patriotism and munificence, the nation owes its first chance of proclaiming to the world the fact that "*there is an English School of Art.*"

To the pictures collected by Mr. Tate, according to his private fancy, as it must be remembered, and to the opportunities afforded to him at the moment, there were added the pictures and sculpture bought from the Chantrey bequest. The National Gallery divested itself somewhat grudgingly, if not unwillingly, of the bulk of its early Victorian collection, but the principle upon which the selection was made is difficult to define, unless it might be compared to that which places some guests at a hotel upon the first floor and relegates others to a *dépendance* over the way. It results from this policy that, although *there is an English School of Art* and *there is a National Gallery of British Art*, the two have not yet become one. It would seem to a stranger that though we have both School and Gallery, we are proud of neither. Yet it is evident from the till of the summer exhibitions at the Royal Academy, New Gallery, and elsewhere, and also from the attendance books at the National Gallery of British Art, that the heart of the nation is with its own native artists, and that in the closing years of the nineteenth century the nation is prepared to back its own countrymen to produce paintings or sculpture, especially the latter, equal in merit, if not superior, to those of any other nation, France included. It rests with the nation, therefore, to insist that the National Gallery of British Art, so splendidly inaugurated by the generosity of Sir Henry Tate, shall become a reality, and worthy of

its true name, in the hope that at the close of the twentieth century the Gallery will have been doubled or trebled in size out of sheer necessity of space for the number of fine works of art by British artists which the nation may insist upon acquiring and retaining as part of the people's treasures.

It is to the twentieth century therefore that the mind looks forward in expectation of reaping the harvest sown in the closing years of the nineteenth. One by one the great artists of the Victorian era have laid down their brush and joined the great majority. Henry and Albert Moore, Leighton, Millais and Burne-Jones have gone to join Raphael, Titian, Rembrandt, and Michel Angelo, and so also in France have their great rivals, Meissonier, Gustave Moreau, and Puvis de Chavannes. It is left to Mr. Watts almost alone to stand, as it were, upon this watershed of time, gazing backward on the road which he and his great colleagues have traversed, not without toil and troubles, though the summit be attained at last. Will the twentieth century proclaim the British School of Artists as the leading school in Europe, perhaps in the world? Let every visitor to the National Gallery of British Art pause before the works of Swan, Hacker, Dicksee, Gotch, Orchardson, La Thangue, Farquharson, Clausen, Tuke, Stanhope Forbes, Bramley, Napier Hemy, and reflect that these painters are but a few among the artists who have, in some cases, hardly reached their prime. Let the lover of sculpture turn his mind to the works of Alfred Gilbert, Onslow Ford, G. Frampton, F. W. Pomeroy, W. Goscombe John and others, who stand in the same position. Do not they justify the hope that the history of British Art in the twentieth century may be a long period of triumph and of victory?

National Portrait Gallery. LIONEL CUST.

A BOY AT PLAY. *By W. GOSCOMBE JOHN, A.R.A*

1510.] MERCY—ST. BARTHOLOMEW'S DAY, 1572. [72½ × 51½. Canvas.

Sir JOHN EVERETT MILLAIS, Bart., P.R.A.; 1829—1896.

The warrior, who wears the strip of white linen and the crucifix, which distinguished the Catholics on the occasion of the Massacre of St. Bartholomew's Day, is beckoned to his bloody work by a monk, while a nun endeavours to restrain him.

Sir John Everett Millais was born at Southampton, though his parents' home was in Jersey, where the future painter spent the first six years of his life. In 1837 the family removed to London, and under the advice of Sir Martin Shee, President of the Royal Academy, Millais

1657.] THE ORDER OF RELEASE, 1746. [40½ × 29. Canvas.

Sir JOHN EVERETT MILLAIS, Bart., P.R.A.; 1829—1896

A Highland wife triumphantly presents an order for the release of her husband, who has been concerned in the Rebellion of 1745, and whose wounded arm is still carried in a sling.

This picture is dated 1853, and the wife was painted from the lady who, in 1855, married the artist.

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entered the Art School of Mr. Henry Sass, and afterwards that of the Royal Academy (at the age of 11), where in 1847 he gained the Gold Medal for his picture "The Young Men of the Tribe of Benjamin Seizing their Brides." In 1848, Millais, Rossetti, Holman Hunt, and others,

1564.] A DISCIPLE. [49 × 34½. Canvas.

Sir JOHN EVERETT MILLAIS, Bart., P.R.A.; 1829—1896.

In this figure, whose whole pose suggests devoted and reverent attention, the artist has sought to embody the spirit of discipleship.

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associated themselves in what was known as the "Pre Raphaelite Brotherhood," their professed object being to paint nature with absolute fidelity. But Millais himself soon threw off the trammels of primitive art, and many of his pictures are distinguished by great freedom of execution. In his

1508.] THE KNIGHT ERRANT. [72¼ × 53¼. Canvas.

Sir JOHN EVERETT MILLAIS, Bart., P.R.A.; 1829—1896.

The damsel has been attacked by robbers and left naked and bound to a tree. She is rescued by a Knight Errant—a member of that order which was instituted for the protection of widows and orphans, and the succour of maidens in distress.

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early manhood he drew many illustrations for books and magazines. A.R.A., 1853; R.A., 1863; Baronet, 1885; D.C.L. of Oxford. On the death of Lord Leighton he was unanimously elected President of the Royal Academy, but died within a few months.

1574.] [74½ × 24½. Canvas.

THE BATH OF PSYCHE.

LORD LEIGHTON, P.R.A.; 1830–1896.

Frederic Leighton was born at Scarborough and was the son of a physician, himself a man of culture, who gave his son the advantage of his own knowledge of anatomy and the classics. The family travelled much, and young Leighton early became acquainted with the most eminent artists of Italy, Germany, and France. Taken by his parents to Rome in 1840, he there studied drawing under Signor Meli, and a little later, at Florence, decided to adopt art as a career. He studied at Florence, Berlin, Brussels, Paris, and Frankfort, at the last-named place under Steinle of Vienna, to whom, more than to any other of his masters, he always regarded himself as indebted. He painted his first picture, "Giotto found by Cimabue among the Sheep," at Frankfort; and, removing to Rome, he there painted "Cimabue's Madonna Carried in Procession through the Streets of Florence," which he brought to London and exhibited at the Academy in 1855. This, his first exhibited picture, was immediately purchased for the Queen. In his early years he also drew a number of book illustrations. Thackeray met him at Rome in 1853, and wrote to young Millais: "Here is a versatile young dog, who will run you close for the Presidentship one of these days." He was elected A.R.A. in 1866; R.A. in 1868; and President of the Royal Academy in 1878, upon which he was knighted. He was created a Baronet in 1886, and a Baron in 1896, but died within a month of his elevation to the Peerage.

"The Bath of Psyche" was exhibited at the Royal Academy in 1890.

1549.] [57½ × 17¾. Canvas.
BLOSSOMS
ALBERT MOORE: 1841—1893.

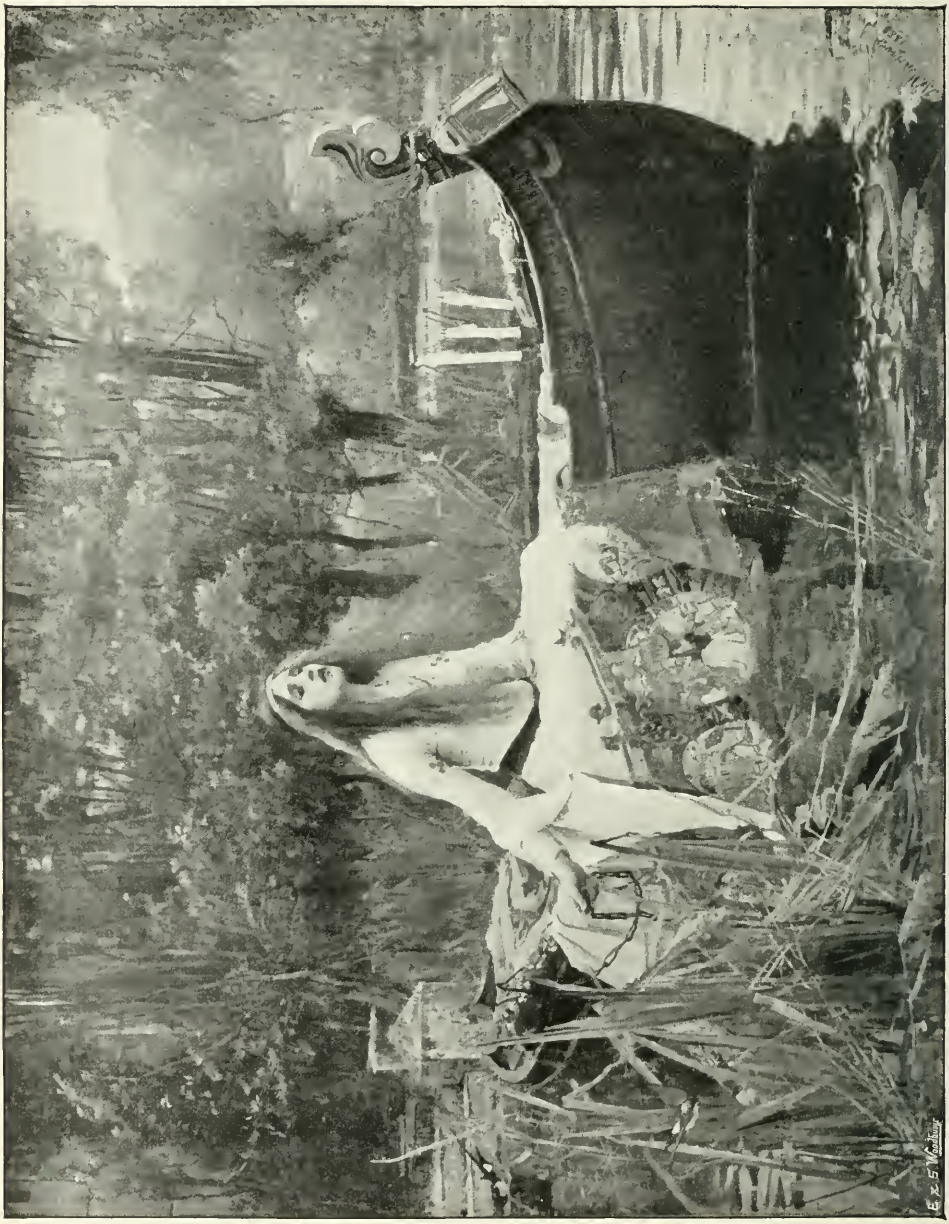
Albert Moore was the thirteenth son of William Moore of York, artist and teacher of drawing, and both he and his elder brothers, John Collingham and Henry, studied painting under their father's guidance. Albert sent to the Royal Academy, when only sixteen years of age, two little studies of birds — Goldfinch and Woodcock — which were accepted and hung. He painted and exhibited several scriptural subjects in succeeding years, but "The Marble Seat," exhibited in 1865, was the first of those decorative pictures by which he is best known. In 1881 he was elected a Member of the Royal Society of Painters in Water Colours, and much of his later work was executed in water. "Blossoms" was exhibited at the Grosvenor Gallery, 1881.

1568.] WIND ON THE WOLD. *GEORGE H. MASON, A.R.A.;* 1818—1872. [11¼ × 21¼. Canvas.

Mason was born at Fenton Park, Stoke-on-Trent, and was of a family of potters. His father, a man of education, retired from business and devoted himself to painting and literature. Young Mason was articled to a surgeon, but his articles were cancelled and he turned his attention to art. In 1843 he took a studio in Rome—having walked much of the journey there with his brother Miles—and shortly afterwards family troubles compelled him to earn a precarious livelihood by painting portraits. His fascinating personality made him many friends; with Frederic Leighton (Lord Leighton) and the Cavaliere Costa especially he was on very intimate terms. In 1858 he returned to England and married. The picture here reproduced was the first he painted in his native land, and was formerly in the possession of his friend Lord Leighton. A.R.A. 1869.

1502.] THE CROFTER'S TEAM. *HAMILTON MACALLUM, R.I.;* 1841—1896. [35½ × 66½. Canvas.

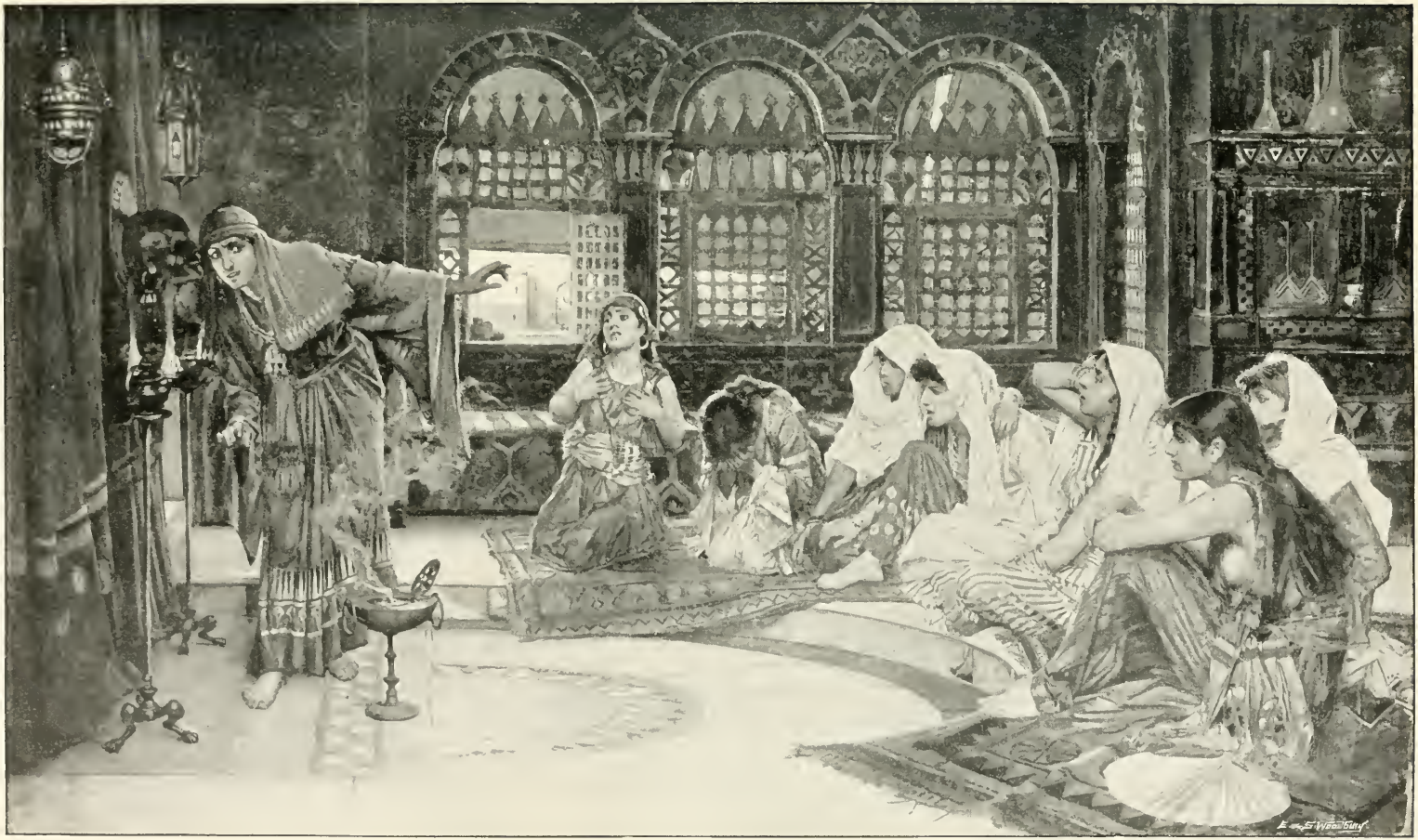
Macallum was born at Kames in Argyllshire, entered the Royal Academy Schools in 1865, and was represented on the walls of that Institution almost continuously until his death. He found an appreciative patron in Mr. Alfred Morrison, at whose residence at Fonthill several of Macallum's early works now hang. "The Crofter's Team" was exhibited at the Academy in 1896, and was presented to this Gallery by Mr. E. Homan.



THE LADY OF SHALOTT. J. W. WATERHOUSE, R.A. [58½ × 77. Canvas. 1543.]

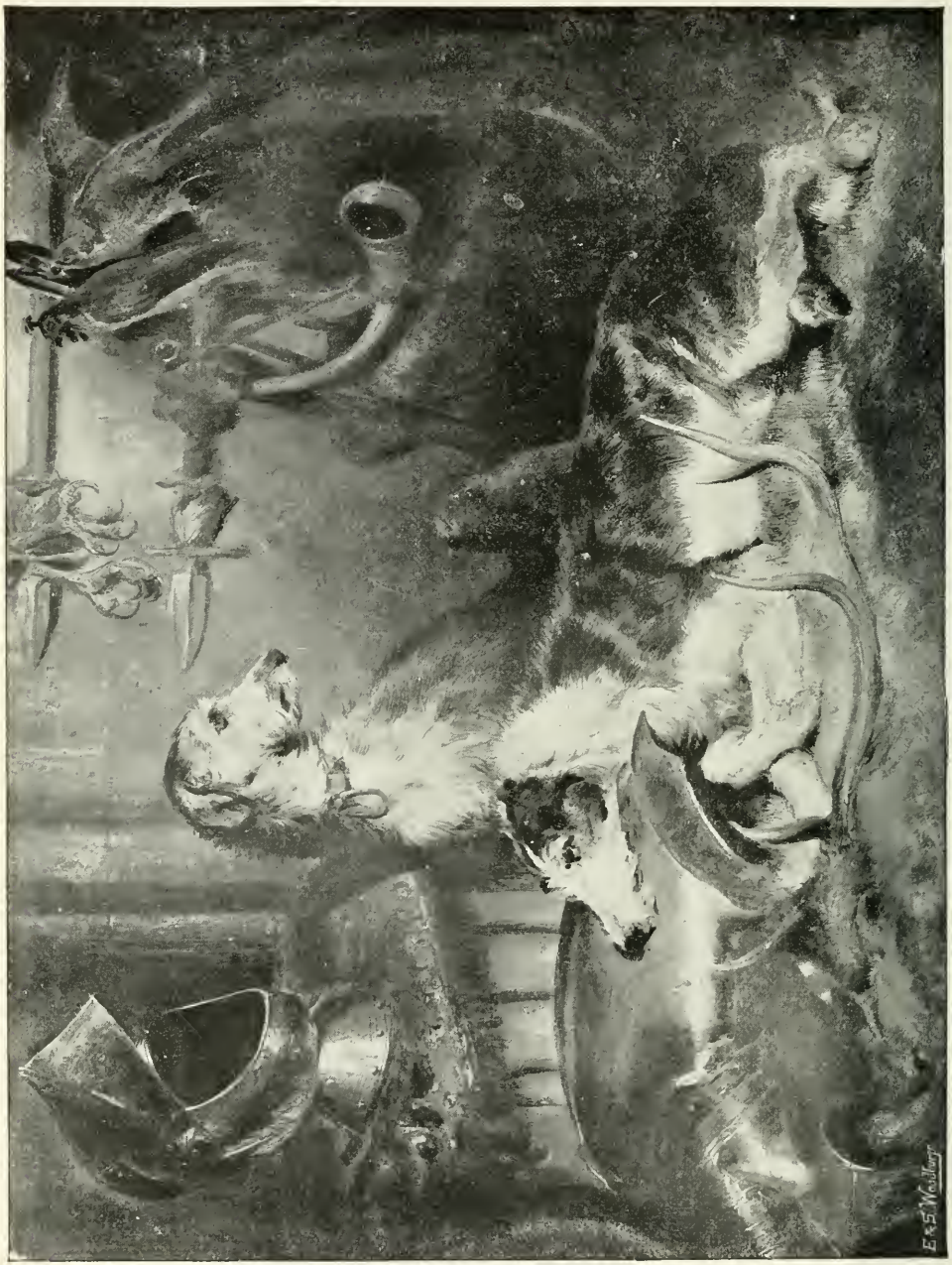
Mr. Waterhouse is the son of an artist, and studied for some months in the Royal Academy Schools, but his art training mainly consisted in a careful study of the works in the National Gallery and the South Kensington Museum. He commenced exhibiting in 1872. A.R.A., 1885; R.A., 1895. His technique and colouring are exceptionally worthy of study.

This picture, illustrating one of the Arthurian legends, was painted in 1888.



1541.] CONSULTING THE ORACLE. *J. W. WATERHOUSE, R.A.* [46¼ × 77½.

The oracle was a human head, cured with spices and fixed against the wall; it was supposed to foretell future events.



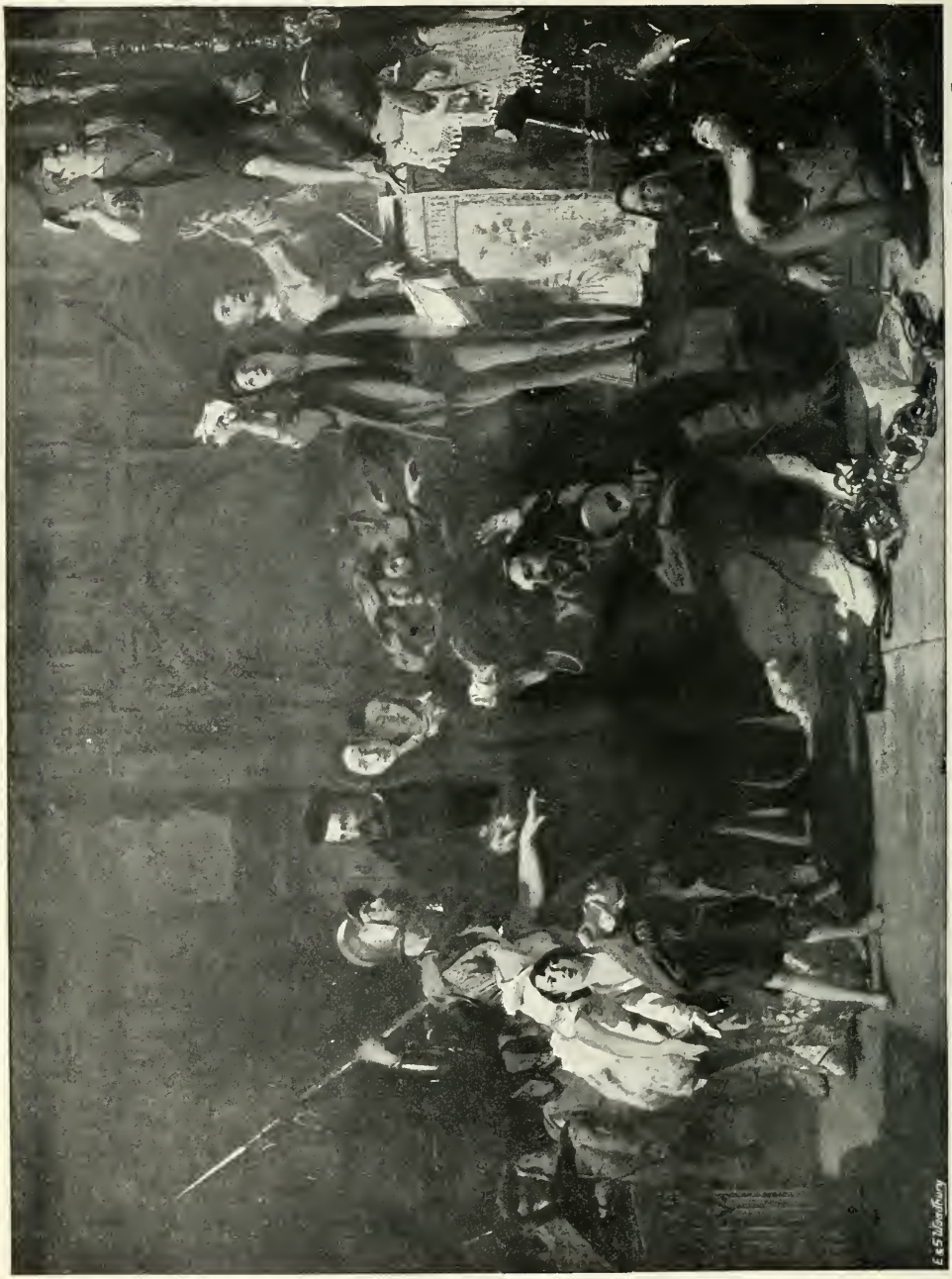
1532.] A SCENE AT ABBOTSFORD *Sir EDWIN LANDSEER, R.A.*; 1802—1873. [17½ × 23½. Panel.

The painter was the third son of John Landseer the Engraver. He was born in London and learnt drawing under his father. There are clever sketches in the possession of the nation which were made by him before he was six. In 1813 he won the Silver Palette of the Society of Arts, and in 1814, 1815, and 1816 their Isis Medal. He entered the Academy Schools in 1816, but had already exhibited in 1815. A.R.A., 1826; R.A., 1830; knighted 1850. He was awarded the large gold medal at the Paris Exposition Universelle of 1855, and the medal for Fine Arts at the Vienna Exhibition of 1873. In 1865 he was offered, but declined, the Presidentship of the Academy. He died at his house in St. John's Wood, and was accorded the honour of a public funeral in St. Paul's Cathedral.

Of the dogs in the present picture, the aged black and white hound, "Maida," half Highland greyhound, half Spanish sheep-dog, was the property of Sir Walter Scott; the other hound was the property of the painter, to whom he was presented by the Duke of Athol.

NOONDAY REST. *JOHN LINNELL*; 1792—1882. [36⅛ × 54½. Canvas. 1546.]

Linnell, the son of a wood-carver and picture-dealer, was born in London, entered the Royal Academy Schools in 1805, and exhibited two pictures in 1807. He worked for a time under John Varley, and was an intimate associate of Mulready. In the early part of his career he painted portraits and miniatures as well as landscapes, engraved, and gave lessons in drawing. But landscape work was always his chief delight, and by 1847 he had saved sufficient money to enable him to devote himself to this branch of art exclusively. He removed from London to Redhill in 1852, and died there in his ninetieth year.



1498.] SACKING A CHURCH IN THE TIME OF JOHN KNOX. *J. PRESCOTT KNIGHT, R.A.*; 1803—1881. [57½ × 77. Canvas.

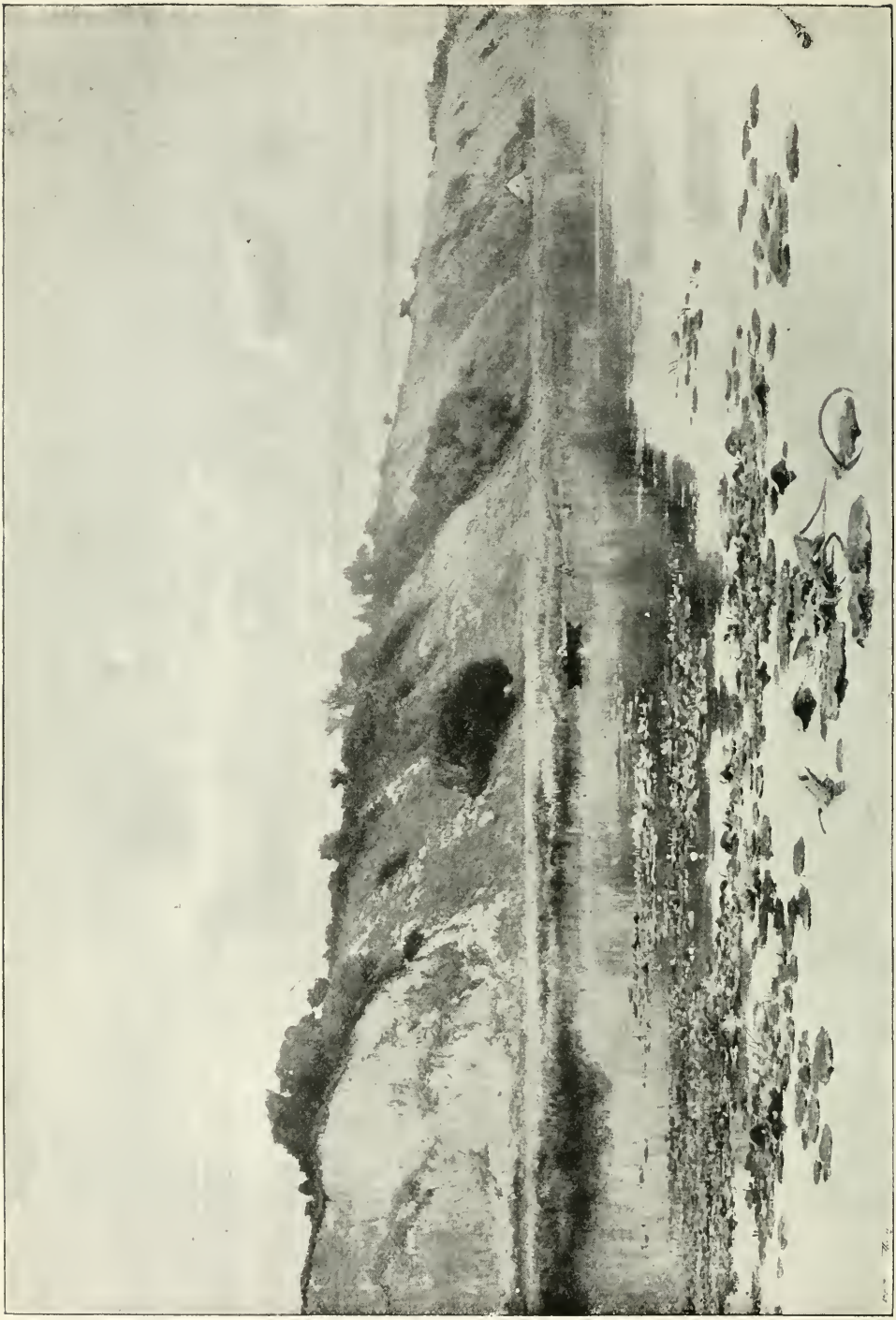
The incident represented in the present picture (painted in 1843) took place in Perth in 1559. Knox had been preaching vehemently against Romish practices, when a priest, proceeding to celebrate mass, was ridiculed by a boy, and imprudently struck him. A riot ensued, and the crowd in fury destroyed the altar, paintings, images, and missals. Knox, assisted by the civil authorities, vainly endeavoured to restrain the violence of what he called "the rascal multitude."

Knight was born at Stafford, and as a youth served for some time as a clerk in a merchant's office in London. His master failing, Knight turned his attention to art, and after receiving some teaching from Sass and George Clint entered the Royal Academy Schools in 1823. He painted many portraits, A.R.A., 1836; R.A., 1844. Secretary of the Royal Academy 1848 to 1873.

1500.] THE LAST DAY IN THE OLD HOME. *ROBERT BRAITHWAITE MARTINEAU*, 1826—1869. [41½ × 56½. Canvas.

The "Catalogue of the Valuable Contents of Hardham Court," lying on the floor, gives the clue to the meaning of this picture; the betting-book, the champagne which he offers to his son (an act which the sad-looking wife vainly endeavours to restrain), and the dice-box, indicate the vices which have brought the young father to ruin. The wife sits at a table writing for "Apartments" which are advertised in the paper before her.

Martineau was born in London, educated at University College, and studied for the law, but abandoned it in favour of art, to which he applied himself under F. S. Cary, at the Academy Schools, and under Holman Hunt. He occasionally exhibited at the Royal Academy, but the present picture was first shown at the Great Exhibition of 1862.



PANGBOURNE. *KEELEY HALSWELLE*; 1832—1891. [36 × 53½. Canvas.

1548.]

Keeley Halswelle was born at Richmond, Surrey, and his earliest work was as an illustrator in the "Illustrated London News," Chambers's "Shakespeare," &c. At that time he both drew and painted figure subjects. He first exhibited at the Royal Scottish Academy in 1857, and at the London Royal Academy in 1870, his principal picture on the latter occasion being "Roba di Roma," painted in Rome in the preceding year. From 1880 he devoted himself to landscape.

CATSPAWS OFF THE LAND. *HENRY MOORE, R.A.*; 1831—1895. [35½ × 53½. Canvas. 1604.]

Henry Moore was born in York, and was an elder brother of Albert Moore (*see p.* 17). He entered the Royal Academy Schools in 1853, but had already acquired sufficient skill under his father's tuition to contribute several pictures to that year's exhibition. His picture, "Clearing after Rain," obtained the Grand Prix at the Paris Exhibition of 1839, and procured for its painter the Legion of Honour. A.R.A., 1887; R.A., 1893.

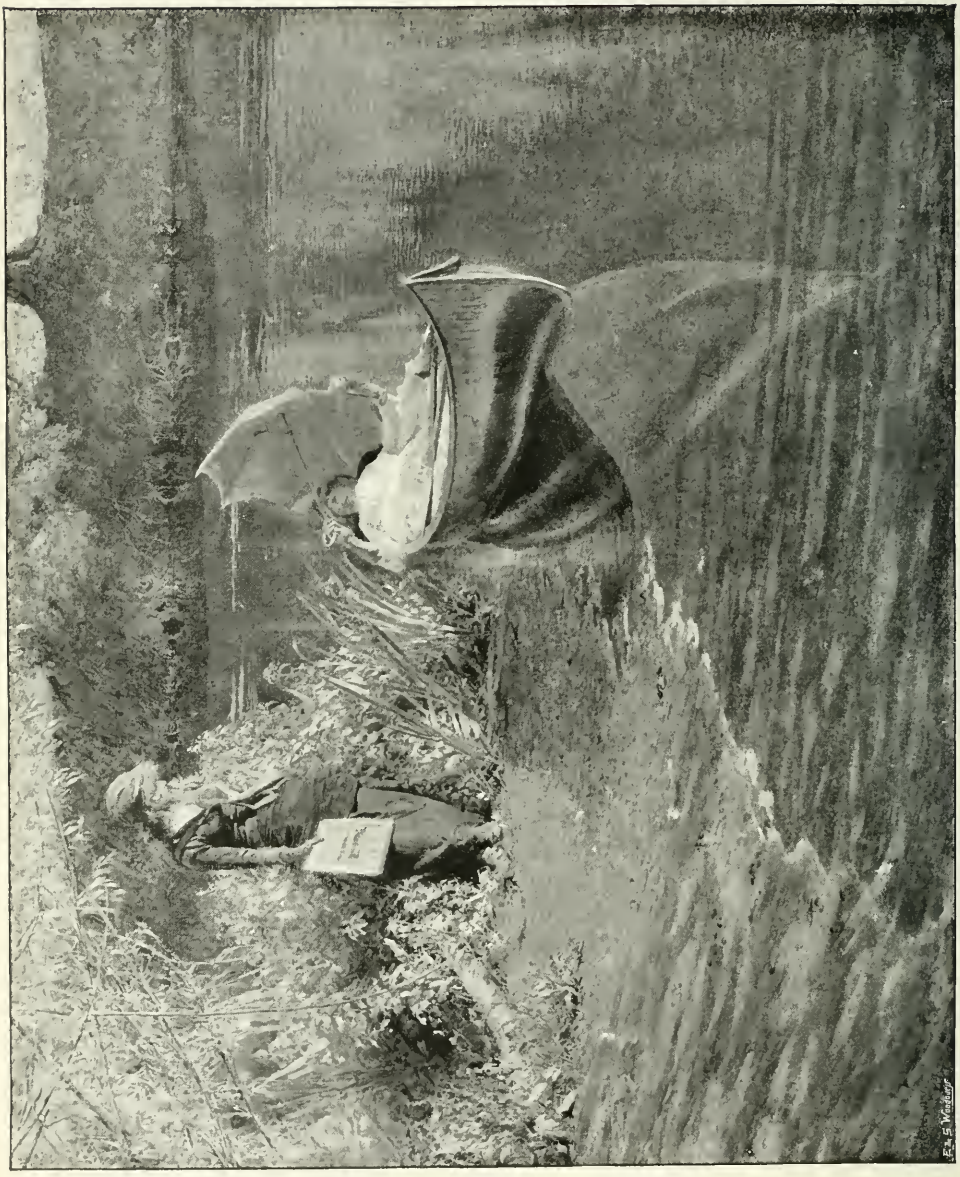
1499.] NATURE BLOWING BUBBLES FOR HER CHILDREN. *W. HILTON, R.A.*; 1785–1839. [68 × 91½. Canvas.

Hilton was born at Lincoln, and learned drawing under his father, a portrait painter, and John Raphael Smith, mezzotinter. In 1806 he entered the Royal Academy Schools, but had already exhibited in 1803. A.R.A., 1813; R.A., 1818; Keeper of the Academy, 1827. He painted sacred, historical, and poetical subjects.

Hilton's work, the product of a mild and amiable spirit, is distinguished by grace and refinement; but many of his paintings, including the "Christ Crowned with Thorns" in this Gallery, have suffered from the too free use of asphaltum, a bituminous brown paint which cracks and shrinks after a lengthened exposure.

1582.] THE VIGIL. *JOHN PETTIE, R.A.*; 1839—1893. [45 × 66. Canvas.

Pettie was born in Haddingtonshire, and received his art education in the Trustees' Academy in Edinburgh and the Royal Scottish Academy. At the latter Institution he had Orchardson, MacWhirter, and Peter Graham, afterwards fellow Academicians, as fellow students. He exhibited in the Royal Scottish Academy in 1859 and the Royal Academy in 1860, and, except in 1888, was represented in each year's exhibition until the time of his death. A.R.A., 1866; R.A., 1874.



MAROONING. *E. J. GREGORY, R.A., P.R.I.* [14 × 17⅜. Water Colour.

55.]

Mr. Gregory, who was born at Southampton in 1850, was intended for an engineer, his father and grandfather having been associated with that profession. He studied at South Kensington, and has drawn on wood for the "Graphic," &c. R.A., 1898. In 1899 he was elected to the Presidency of the Royal Institute of Painters in Water Colours on the retirement of Sir James D. Linton. "Marooning" is specially remarkable for its brilliant and yet harmonious colouring; it is executed in "body colour"—water colours mixed with Chinese white to give them "body" or solidity.

1599.] THE POOL OF LONDON. *GEORGE VICAT COLE, R.A.;* 1833 1893. [74½ × 120. Canvas.

Vicat Cole was born at Portsmouth. His father was a landscape painter, and with him the son travelled, learning and exercising his profession. He exhibited at the Academy first in 1853. A.R.A., 1870; R.A., 1880. The present picture forms one of a series of the Thames painted between 1881 and 1893.

1595.] THE LAST MATCH. *WILLIAM SMALL.* [51½ × 39½. Canvas.

Mr. Small was born in Edinburgh in 1843, and began life as a lithographic draughtsman, but gradually drifted into the more congenial sphere of a book and magazine illustrator, in which he quickly made for himself a reputation, drawing originally on wood, a method now superseded by photographic processes. He studied under Mr. Hodder at the Art School in Edinburgh, and on coming to London in 1865 joined the Artists' Society and Langham Sketching Club. His beautiful drawings have adorned the pages of the "Graphic" almost continuously since its commencement.

1593.] MOTHER'S DARLING. *JOSEPH CLARK.* [19½ × 15. Canvas.

Mr. Clark, who was born at Cerne Abbas, Dorsetshire, in 1834, and educated at Dorchester, commenced his art studies at the Gallery of the late J. M. Leigh, in Newman Street, where he had the present President of the Academy and several Academicians as fellow students. He afterwards entered the Royal Academy Schools, and first exhibited at the British Institute and the Academy in 1857. Since that date he has almost invariably been represented on the walls of the latter institution by one or more of those domestic pictures which he delights to paint, and of which two have been purchased by the Trustees of the Chantrey Fund.

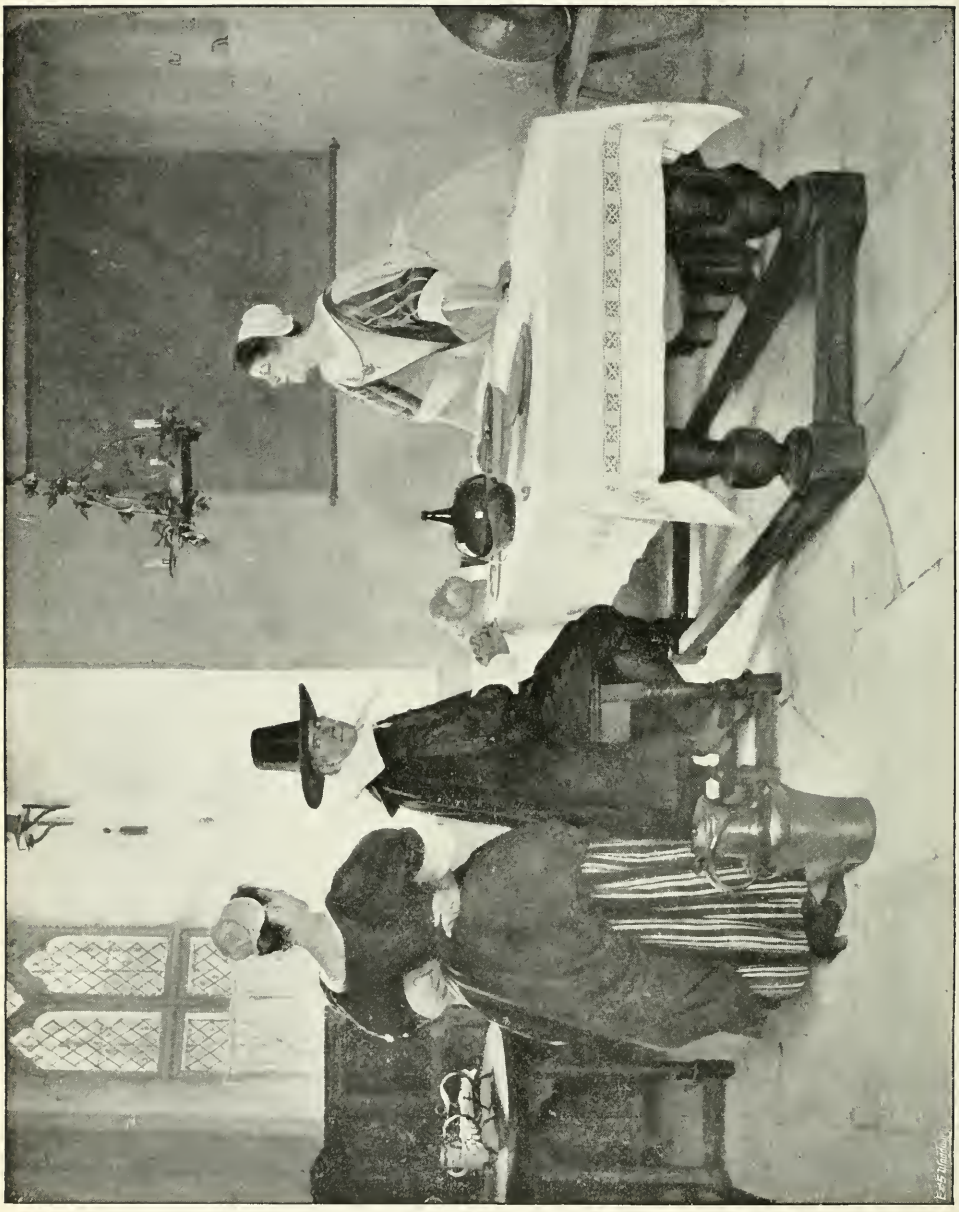
1672.] ETHEL. *RALPH PEACOCK.* [51½ × 28½. Canvas.

Mr. Peacock, who was born in London in 1868, entered the Royal Academy Schools in 1887, and first exhibited in 1888. He has achieved success both as a painter and an illustrator.

1576.] [90 × 48. Canvas.

THE ANNUNCIATION. *ARTHUR HACKER, A.R.A.*

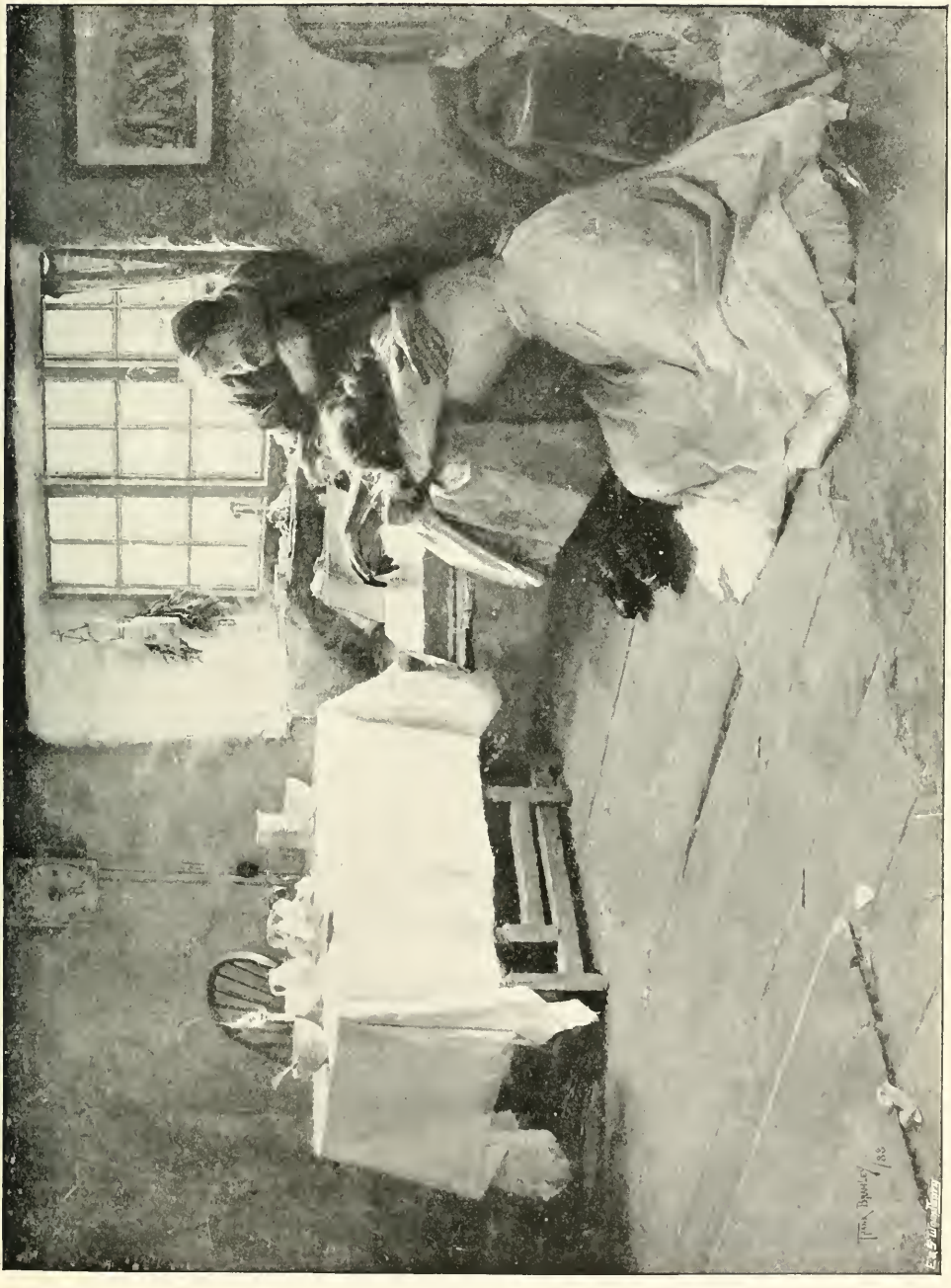
Mr. Hacker is the son of a line-engraver, and was born in London in 1858. He studied art at the Royal Academy Schools and in Paris (under Bonnat). Began exhibiting in London in 1878. A.R.A., 1894.



BETWEEN TWO FIRES F. D. MILLET. [28¾ × 36. Canvas.

1611.]

Mr. Millet is American by birth, the son of a Doctor of Medicine, and was born at Mattapoisett, Massachusetts, in 1846, and educated at Harvard University (he is a M.A.) and at the Royal Academy of Fine Arts at Antwerp. He served in the American Civil War, was correspondent of the London "Daily News" in the Russo-Turkish War, and has written stories and articles. He first exhibited in London in 1879.



A HOPELESS DAWN. *FRANK BRAMLEY, A.R.A.* [47½ × 65½. Canvas.

1627.]

Mr. Bramley was born near Boston, Lincolnshire, in 1857, studied in Lincoln School of Art and at Antwerp, exhibited first in 1877, and is a prominent member of the "Newlyn School." A.R.A., 1894. The present picture was painted at Newlyn, and exhibited at the Royal Academy in 1888.

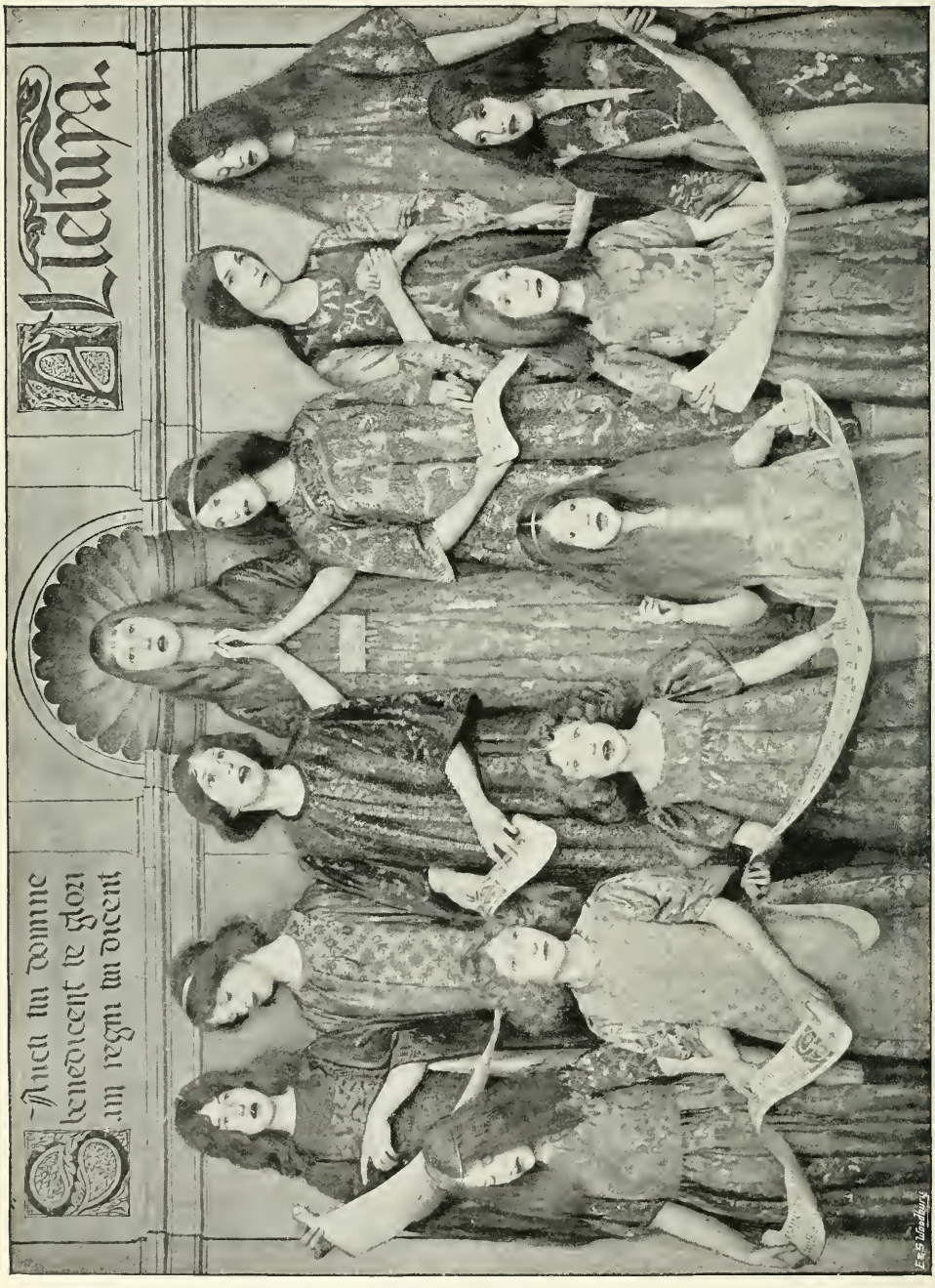
1890

1650.] PILCHARDS. *C. NAPIER HEMY, A.R.A.* [44½ × 83½. Canvas.

Mr. Hemy is the son of a musician, and was born at Newcastle-on-Tyne in 1841. He was educated for the Priesthood, but ran away to sea at the age of 15. Returning to his studies, however, he became for three years a Dominican priest at Lyons. He studied art at Newcastle Art School and at Antwerp, and first exhibited in 1863. Since 1882 he has resided at Falmouth, where, like Mr. Wyllie, he paints from a studio built in a yacht.

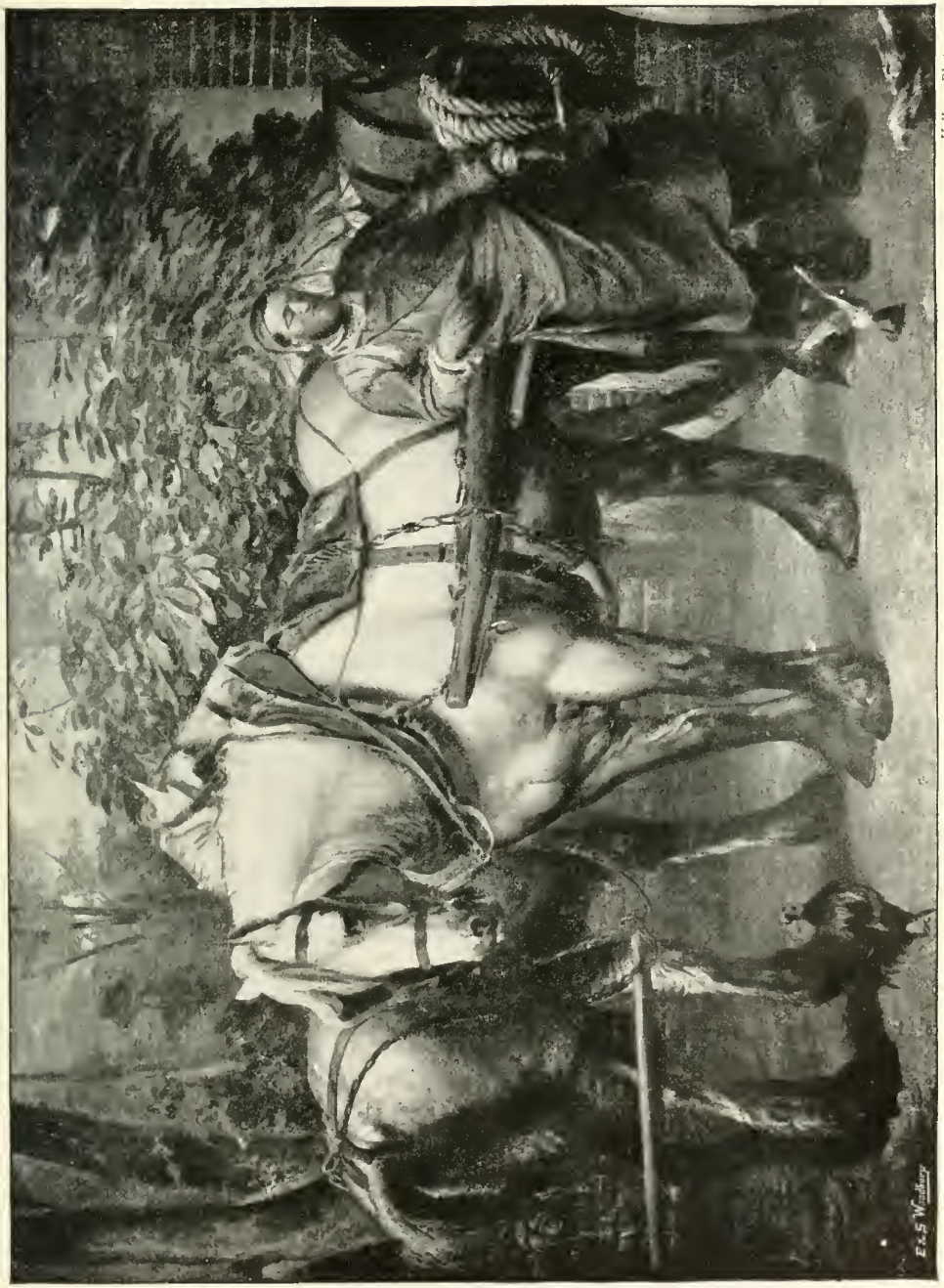
1649.] COLT-HUNTING IN THE NEW FOREST. *LUCY E. KEMP-WELCH.* [59½ × 120.

Miss Kemp-Welch was born at Bournemouth. Although always fond of drawing, and especially animals, she had no regular art-training until, when about twenty years of age, she went to Bushey to study under Professor Herkomer. She first exhibited in the Royal Academy in 1895; "Colt-hunting" was exhibited two years later.



1590.] "ALLELUIA!" T. C. GOTCH. [51¼ × 71½. Canvas.

Mr. Gotch was born at Kettering in 1854, studied art at Heatherley's, Antwerp, the Slade School, and (under J. P. Laurens) in Paris, and has taken medals at Paris and Berlin. He is a member of the colony of artists who have settled at Newlyn, and made the little Cornish fishing town famous as an art-centre. "Alleluia" was exhibited at the Royal Academy in 1896.



DRAY HORSES. GEORGE FREDERICK WATTS, R.A. [110 × 159½. Canvas

1633.] Hollyer, Photo.

Mr. Watts was born in London in 1817, and first attracted attention by his cartoon of Caractacus, exhibited in Westminster Hall in 1842. His work, much of which he has presented to the nation, is largely symbolical, but a fine series of portraits of famous men from his brush may be seen in the National Portrait Gallery. He is a D.C.L. and LL.D.

Hollyer, Photo.

1645.] LOVE AND DEATH. [97½ × 46. Canvas.

GEORGE FREDERICK WATTS, R.A.

Love vainly striving to keep Death from the door.

CATALOGUE.

SCULPTURE.

1. HYLAS AND THE WATER NYMPHS . . . . *John Gibson, R.A.*

CHANTREY BEQUEST:

8. A MOMENT OF PERIL . . . . . *Thomas Brock, R.A.*
9. THE PRODIGAL SON . . . . . *W. Calder Marshall, R.A.*
10. PERSEUS RESCUING ANDROMEDA . . . . . *Henry C. Fehr.*
11. PANDORA . . . . . *Harry Bates, A.R.A.*
12. TEUCER . . . . . *Hamo Thornycroft, R.A.*

TATE COLLECTION:

13. THE SLUGGARD . . . . . *Lord Leighton, P.R.A.*
14. AN EGYPTIAN SINGER . . . . . *E. Onslow Ford, R.A.*
15. ATHLETE STRUGGLING WITH A PYTHON . . . *Lord Leighton, P.R.A.*
16. A BOY AT PLAY (*see p.* 11) . . . . . *W. Goscombe John, A.R.A.*
17. IGNIS FATUUS . . . . . *H. A. Pegram.*
18. GRISELDA (HEAD OF A GIRL) . . . . . *Alfred Drury.*
19. FOLLY . . . . . *E. Onslow Ford, R.A.*
20. NYMPH OF LOCH AWE . . . . . *F. W. Pomeroy.*
21. AN INDIAN RHINOCEROS . . . . . *Robert Stark.*
22. CAST OF THE ORIGINAL SKETCH FOR "ATHLETE STRUGGLING WITH A PYTHON" . . . . . *Lord Leighton, P.R.A.*
(*Presented by Prof. A. Legros.*)

WATER COLOURS.

TATE COLLECTION:

54. WINDSOR CASTLE . . . . . *Alfred Hunt.*
55. MAROONING (*see p.* 30) . . . . . *E. J. Gregory, R.A.*

CHANTREY BEQUEST:

56. LIONS . . . . . *Harry Dixon.*
57. INDUSTRY . . . . . *H. S. Hopwood.*
58. SOLITUDE . . . . . *George Cockram.*
59. THE MORNING BATH . . . . . *Mildred A. Butler.*
60. GERMINAL . . . . . *Lionel Smythe, A.R.A.*
61. STORMY WEATHER . . . . . *L. Rivers.*
62. EVENING STILLNESS . . . . . *R. B. Nisbet.*
63. LIFE IN THE STREET . . . . . *Walter Osborne.*
64. AN OLD MILL . . . . . *Thomas Wade.*

65. GATHERING SEAWEED . . . . . *H. Hamilton Macallum.*
(*Presented by E. Homan, Esq.*)
66. A CAPRI BOY . . . . . ,,
(*Presented by E. Homan, Esq.*)

FROM THE NATIONAL GALLERY:

231. PORTRAIT OF THOMAS DANIELL, R.A. . . . . *Sir David Wilkie, R.A.*
328. THE FIRST EARRING . . . . . ,,
331. NEWSMONGERS . . . . . ,,
353. YORICK AND THE GRISETTE . . . . . *G. S. Newton, R.A.*
354. DUTCH GIRL AT A WINDOW . . . . . ,,
374. THE COLUMN OF ST. MARK, VENICE . . . . . *Richard P. Bonington.*
379. LANDSCAPE. TWO LYCIAN PEASANTS; MOUNT MASSICYTUS IN DISTANCE . . . . . *William J. Müller.*
397. CHRIST LAMENTING OVER JERUSALEM . . . . *Sir Charles L. Eastlake, P.R.A.*
398. HAIDÉE, A GREEK GIRL . . . . . ,,

SCAPE OF THE CARRARA FAMILY FROM THE PURSUIT OF THE DUKE OF MILAN, 1389 . . *Sir Charles L. Eastlake, P.R.A.*

ORTH TRANSEPT OF THE CATHEDRAL AT BURGOS *David Roberts, R.A.*

HANCEL OF THE COLLEGIATE CHURCH OF ST. PAUL AT ANTWERP . . . . . ,,

ANCHO PANZA IN THE DUCHESS'S APARTMENT . *Charles R. Leslie, R.A.*

Don Quixote, p. 2, c. 33.

NCLE TOBY AND WIDOW WADMAN IN THE SENTRY BOX . . . . . ,,

"'I protest, Madam,' said my uncle Toby, 'I can see nothing whatever in your eye.' 'It is not in the white,' said Mrs. Wadman. My uncle Toby looked with might and main into the pupil."

Tristram Shandy.

NTRANCE TO THE ZUYDER ZEE, TEXEL ISLAND . *Clarkson Stanfield, R.A.*

HE BATTLE OF TRAFALGAR, October 21st, 1805 . . ,,

HE LAKE OF COMO . . . . . ,,

HE CANAL OF THE GIUDECCA, AND CHURCH OF THE JESUITS, VENICE . . . . . ,,

HE PLAY SCENE IN "HAMLET" . . . . . *Daniel Maclise, R.A.*

Hamlet to *Horatio.*

"There is a play to-night before the king;
One scene of it comes near the circumstance,
Which I have told thee, of my father's death;
I prythee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe my uncle . . . . ."

IALVOLIO AND THE COUNTESS . . . . . *Daniel Maclise, R.A.*

"*Olivia.* God comfort thee; why dost thou smile so, and kiss thy hand so oft?"

NTERIOR OF A JEWISH SYNAGOGUE AT THE TIME OF THE READING OF THE LAW . . . . . *Solomon A. Hart, R.A.*

OING INTO SCHOOL, *called also* THE TRUANT . . . *Thomas Webster, R.A.*

DAME'S SCHOOL . . . . . ,,

HE PATHWAY TO THE VILLAGE CHURCH . . . *Thomas Creswick, R.A.*

R. JOHNSON IN THE ANTE-ROOM OF LORD CHESTERFIELD, WAITING FOR AN AUDIENCE, 1748 *Edward Matthew Ward, R.A.*

HE DISGRACE OF LORD CLARENDON, WHITEHALL PALACE, 1667 . . . . . ,,

HE SOUTH-SEA BUBBLE, CHANGE ALLEY IN 1720 . ,,

"The crowds were so great within doors that tables with clerks were set in the streets. In this motley throng were blended all ranks, all professions, and all parties—churchmen and dissenters, Whigs and Tories, country gentlemen and brokers . . . and the voices of ladies (for even many ladies had turned gamblers) rose loud and incessant above the general throng."

Lord Mahon's History of England.

HE FISHERMAN'S HOME, SUNRISE . . . . . *Francis Danby, A.R.A.*

VOODCUTTERS . . . . . *John Linnell.*

HE WINDMILL . . . . . ,,

ED CAP . . . . . *George Lance.*

RUIT: PINEAPPLE, GRAPES, MELON, ETC. . . . . ,,

CENE FROM "LE DIABLE BOITEUX" . . . . *Augustus L. Egg, R.A.*

HE PRIDE OF THE VILLAGE . . . . . *J. C. Horsley, R.A.*

"She never even mentioned her lover's name, but would lay her head on her mother's bosom and weep in silence. In this way she was seated between her parents one Sunday afternoon; the lattice was thrown open, and the soft air that stole in brought with it the fragrance of the clustering honeysuckle which her own hands had trained round the window.

"A tear trembled in her soft blue eye. Was she thinking of her faithless lover? or were her thoughts wandering to that distant churchyard into whose bosom she might soon be gathered?"

Washington Irving's Sketch Book.

UTCH BOATS IN A CALM . . . . . *E. W. Cooke, R.A.*

HE BOAT HOUSE . . . . . ,,

A VILLAGE HOLIDAY OF THE OLDEN TIME . . . *Frederick Goodall, R.A.*

HE TIRED SOLDIER: FRENCH PEASANTS RESTING AT A ROADSIDE WELL . . . . . ,,

HE FRUGAL MEAL . . . . . *John F. Herring.*

ERUSALEM AND THE VALLEY OF JEHOSHAPHAT FROM THE HILL OF EVIL COUNSEL . . . . *Thomas Seddon.*

ALEXANDER AND DIOGENES . . . . . *Sir E. Landseer, R.A.*

HE MAID AND THE MAGPIE . . . . . ,,

HE DERBY DAY . . . . . *W. P. Frith, R.A.*

AMES II. IN HIS PALACE OF WHITEHALL RECEIVING THE NEWS OF THE LANDING OF THE PRINCE OF ORANGE IN 1688 . . . . . *Edward Matthew Ward, R.A.*

620. A RIVER SCENE, WITH CATTLE . . . . . *Frederick R. Lee, R.A.*, and *T. Sidney Cooper, R.A.*

759. THE REMORSE OF JUDAS . . . . . *E. Armitage, R.A.*

894. THE PREACHING OF KNOX BEFORE THE LORDS OF THE CONGREGATION, 10TH JUNE, 1559 . . . . *Sir David Wilkie, R.A.*

898. LORD BYRON'S DREAM . . . . . *Sir Charles L. Eastlake, P.R.A.*

". . . . . In the last he lay
Reposing from the noontide sultriness,
Couched among fallen columns in the shade
Of ruined walls that had survived the names
Of those who reared them; by his sleeping side
Stood camels grazing, and some goodly steeds
Were fastened near a fountain; and a man
Clad in a flowing garb did watch the while,
While many of his tribe slumbered around."

921. SKETCH OF BLIND MAN'S BUFF . . . . . *Sir David Wilkie, R.A.*

1029. THE TEMPLES OF PÆSTUM, IN MAGNA GRÆCIA . *William Linton.*

1040. LANDSCAPE: A RIVER SCENE . . . . . *William J. Müller.*

1091. THE VISION OF EZEKIEL . . . . . *Paul F. Poole, R.A.*

"And I looked, and, behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the colour of amber . . . . . came the likeness of four living creatures." *Ezekiel i. 4, 5.*

1112. MRS. ANN HAWKINS . . . . . *John Linnell.*

1142. THE AUGUST MOON . . . . . *Cecil G. Lawson.*

1182. A SCENE FROM MILTON'S "COMUS" . . . . . *Charles R. Leslie, R.A.*

"And would'st thou seek again to trap me here
With liquorish baits fit to ensnare a brute?
Were it a draught for Juno when she banquets,
I would not taste thy treasonous offer."

1184. A FRUIT PIECE . . . . . *George Lance.*

1187. SKETCH OF RUSTIC FIGURES . . . . . *Sir David Wilkie, R.A.*

1201. THE VALLEY OF THE YARE, NEAR THORPE, NORWICH *James Stark.*

1205. THE WOODS OF SWEET CHESTNUT ABOVE VARENNA, LAKE COMO . . . . . *Frederick Lee Bridell.*

1209. THE VAGRANTS . . . . . *Frederick Walker, A.R.A.*

1210. "ECCE ANCILLA DOMINI" (THE ANNUNCIATION) . *Dante Gabriel Rossetti.*

1225. THE ARTIST'S FATHER AND MOTHER . . . . *Thomas Webster, R.A.*

1235. VIEW OF THE ARTIST'S BIRTHPLACE . . . . *John Constable, R.A.*

1236. THE SALT BOX, HAMPSTEAD HEATH . . . . ,,

1237. VIEW ON HAMPSTEAD HEATH . . . . . ,,

1244. BRIDGE OF GILLINGHAM . . . . . ,,

1245. CHURCH PORCH, BERGHOLT, SUFFOLK . . . . ,,

1253. HYDE PARK CORNER, LOOKING EAST . . . . *James Holland.*

1276. HARWICH: SEA AND LIGHTHOUSE . . . . . *John Constable, R.A.*

1279. BEATA BEATRIX (Subject taken from "Vita Nuova") . *Dante Gabriel Rossetti.*

1322. THE EVE OF THE DELUGE . . . . . *W. B. Scott.*

1367. SIR JAMES COCKBURN, 7TH BART. . . . . *Andrew Morton.*

1368. HON. MARIANNA DEVEREUX, LADY COCKBURN . . ,,

1370. MARIANNA AUGUSTA, LADY HAMILTON . . . . ,,

1379. THE RATCATCHER . . . . . *Thomas Woodward.*

1385. BEATRIX KNIGHTING ESMOND . . . . . *A. L. Egg, R.A.*

1388. THE CAST SHOE . . . . . *G. H. Mason, A.R.A.*

1389. CHILSTON LANE, TORQUAY . . . . . *G. B. Willcock.*

1391. THE HARBOUR OF REFUGE . . . . . *Frederick Walker, A.R.A.*

1392. CARDINAL BOURCHIER URGING THE WIDOW OF EDWARD IV. TO LET HER SON OUT OF SANCTUARY *John Zephaniah Bell.*

1394. CHRIST WASHING ST. PETER'S FEET . . . . *Ford Madox Brown.*

1395. MRS. CHARLES H. BELLENDEN KER . . . . *Sir Charles L. Eastlake, P.R.A.*

1405. EDFOU: UPPER EGYPT . . . . . *J. F. Lewis, R.A.*

1407. PEGWELL BAY, KENT, 1858 . . . . . *William Dyce, R.A.*

1426. ST. JOHN LEADING THE VIRGIN MARY FROM THE TOMB . . . . . ,,

1428. A VIEW AT SOUTHAMPTON . . . . . *R. Hume Lancaster.*

1463. A STREET IN CAIRO . . . . . *William J. Müller.*

1474. DREDGING ON THE MEDWAY . . . . . ,,

1477. THE MOORLAND (DEWAR STONE) . . . . . *J. W. Inchbold.*

1492. CHRIST AND THE WOMAN OF SAMARIA . . . . *George Richmond, R.A.*
(Presented by the Artist's Family.)

1498. SACKING A CHURCH IN THE TIME OF JOHN KNOX (*see p.* 24) . . . . . *J. Prescott Knight, R.A.*
(*Presented by Colonel Knight Prescott.*)
1499. NATURE BLOWING BUBBLES FOR HER CHILDREN . *William Hilton, R.A.*
1500. THE LAST DAY IN THE OLD HOME (*see p.* 25) . . . *Robert B. Martineau.*
(*Presented by E. H. Martineau, Esq.*)
1501. FEMMES EN PRIÈRE . . . . . *Alphonse Legros.*
(*Presented by a Body of Subscribers.*)
1502. THE CROFTER'S TEAM (*see p.* 19) . . . . . *H. Hamilton Macallum.*
(*Presented by E. Homan, Esq.*)
1503. EQUESTRIAN PORTRAIT (Sir J. E. Millais' daughter, now Mrs. James) . . . . . *Sir E. Landseer, R.A.*, and *Sir J. E. Millais, Bart., P.R.A.*

THE TATE COLLECTION:

1504. NEAR HINGHAM, NORFOLK . . . . . *John Crome.*
1505. PORTRAIT OF A LADY . . . . . *John Hoppner, R.A.*
1506. OPHELIA . . . . . *Sir J. E. Millais, Bart., P.R.A.*
1507. THE VALE OF REST . . . . . ,,
1508. THE KNIGHT ERRANT (*see p.* 15) . . . . . ,,
1509. THE NORTH-WEST PASSAGE . . . . . ,,
"It might be done, and England should do it."
1510. MERCY, ST. BARTHOLOMEW'S DAY (*see p.* 12) . . . ,,
1511. "AND THE SEA GAVE UP ITS DEAD" . . . . *Lord Leighton, P.R.A.*
1512. HOME WITH THE TIDE . . . . . *J. C. Hook, R.A.*
1513. YOUNG DREAMS . . . . . ,,
1514. THE SEAWEED RAKER . . . . . ,,
1515. THE HERD OF SWINE . . . . . *Briton Riviere, R.A.*
1516. GIANTS AT PLAY . . . . . ,,
1517. THE POACHER . . . . . ,,
1518. RUNNING THE BLOCKADE . . . . . ,,
1519. HER FIRST DANCE . . . . . *W. Q. Orchardson, R.A.*
1520. THE FIRST CLOUD . . . . . ,,
1521. HER MOTHER'S VOICE . . . . . ,,
1522. THE DOCTOR . . . . . *Luke Fildes, R.A.*
1523. A SILENT GREETING . . . . . *Sir L. Alma-Tadema, R.A.*
1524. A RAINY DAY . . . . . *Peter Graham, R.A.*
1525. THE SILKEN GOWN . . . . . *Thomas Faed, R.A.*
1526. FAULTS ON BOTH SIDES . . . . . ,,
1527. THE HIGHLAND MOTHER . . . . . ,,
1528. MOTHER AND SON . . . . . *H. W. B. Davis, R.A.*
1529. A MUSICAL STORY BY CHOPIN . . . . . *A. C. Gow, R.A.*
1530. THE LOST CAUSE, FLIGHT OF JAMES I. . . . . ,,
1531. CUPID'S SPELL . . . . . *Henry Woods, R.A.*
1532. SCENE AT ABBOTSFORD (*see p.* 22) . . . . . *Sir E. Landseer, R.A.*
1533. UNCLE TOM AND HIS WIFE FOR SALE . . . . ,,
1534. THE PROMENADE . . . . . *John Phillip, R.A.*
1535. HUSH! . . . . . *Frank Holl, R.A.*
1536. HUSHED . . . . . ,,
1537. WAYSIDE PRAYER . . . . . *E. Nicol, A.R.A.*
1538. THE EMIGRANTS . . . . . ,,
1539. WEEDING THE PAVEMENT . . . . . *G. H. Broughton, R.A*
1540. THE VALLEY OF THE LLUGWY . . . . . *B. W. Leader, R.A.*
1541. CONSULTING THE ORACLE (*see p.* 21) . . . . . *J. W. Waterhouse, R.A.*
1542. ST. EULALIA . . . . . ,,
1543. THE LADY OF SHALOTT (*see p.* 20) . . . . . ,,
1544. THE HEALTH OF THE BRIDE . . . . . *Stanhope A. Forbes, A.R.A.*
1545. ALUM BAY . . . . . *J. B. Pyne.*
1546. NOONDAY REST (*see p.* 23) . . . . . *John Linnell.*
1547. CONTEMPLATION . . . . . ,,
1548. PANGBOURNE (*see p.* 26) . . . . . *Keeley Halswelle.*
1549. BLOSSOMS (*see p.* 17) . . . . . *Albert Moore.*

1550. SINBAD THE SAILOR STORING HIS RAFT . . . . *Albert Goodwin.*
1551. SUCCESS . . . . . *S. E. Waller.*
1552. SWEETHEARTS AND WIVES . . . . . ,,
1553. THE REMNANTS OF AN ARMY . . . . . *Miss Thompson (Lady Butler).*
1554. "ARS LONGA, VITA BREVIS" . . . . . *J. Haynes Williams.*

"Short life ebbs fast;
But still the pathos of the saddened eye
Strains at the art, that shall outlive the life;
And, painter more than lover, he that soon
Shall pass away, and leave the loved, long art,
Gazes, with dreamy soul, upon his work.
Old Play.

1555. THURSDAY . . . . . *Walter Dendy Sadler.*
1556. A GOOD STORY . . . . . ,,
1557. A COUNTRY CRICKET MATCH . . . . . *J. R. Reid.*
1558. MOTHER AND DAUGHTER . . . . . *E. Douglas.*
1559. MORNING WITH THE WILD RED DEER . . . . *S. Carter.*
1560. THE ORPHANS . . . . . *T. B. Kennington.*
1561. PORTRAIT OF THE ARTIST . . . . . *G. F. Watts, R.A.*
(Bequeathed by Sir William Bowman.)
1562. THE PLOUGHMAN AND THE SHEPHERDESS . . *Frederick Goodall, R.A.*
(Presented by a Body of Subscribers.)
1563. ST. STEPHEN . . . . . *Sir J. E. Millais, Bart., P.R.A.*
1564. A DISCIPLE (*see p.* 14) . . . . . ,,
1565. CARNARVON CASTLE . . . . . *William J. Müller.*
1566. SYMPATHY . . . . . *Briton Riviere, R.A.*
1567. HIS FIRST OFFENCE . . . . . *Mrs. H. M. Stanley.*
1568. WIND ON THE WOLD (*see p.* 18) . . . . . *G. H. Mason, A.R.A.*

THE CHANTREY BEQUEST:

1569. THE PRODIGAL SON . . . . . *J. M. Swan, A.R.A.*
1570. AYESHA . . . . . *Val. C. Prinsep, R.A.*
1571. JUNE IN THE AUSTRIAN TYROL . . . . . *John MacWhirter, R.A.*
1572. THE MAGIC CIRCLE . . . . . *J. W. Waterhouse, R.A.*
1573. RENUNCIATION (*See "The Saints' Tragedy," by Charles Kingsley*) . *P. H. Calderon, R.A.*
1574. THE BATH OF PSYCHE (*see p.* 16) . . . . . *Lord Leighton, P.R.A.*
1575. FOUND . . . . . *H. Herkomer, R.A.*
1576. THE ANNUNCIATION (*see p.* 35) . . . . . *Arthur Hacker, A.R.A.*
1577. BEYOND MAN'S FOOTSTEPS . . . . . *Briton Riviere, R.A.*
1578. LOVE LOCKED OUT . . . . . *Mrs. Anna Lea Merritt.*
1579. THEIR ONLY HARVEST . . . . . *Colin Hunter, A.R.A.*
1580. TOIL, GLITTER, GRIME, AND WEALTH ON A FLOWING TIDE . . . . . *William L. Wyllie, A.R.A.*
1581. THE DOG IN THE MANGER . . . . . *Walter Hunt.*
1582. THE VIGIL (*see p.* 29) . . . . . *John Pettie, R.A.*
1583. "IL Y EN A TOUJOURS UN AUTRE" . . . . *Marcus Stone, R.A.*
1584. SPEAK! SPEAK! . . . . . *Sir J. E. Millais, Bart., P.R.A.*
1585. PSYCHE . . . . . *G. F. Watts, R.A.*
1586. A VISIT TO ÆSCULAPIUS . . . . . *Sir E. J. Poynter, P.R.A.*
1587. HARMONY . . . . . *Frank Dicksee, R.A.*
1588. CROMWELL AT DUNBAR . . . . . *A. C. Gow, R.A.*
1589. "WHEN NATURE PAINTED ALL THINGS GAY" . . *Alfred Parsons, A.R.A.*
1590. ALLELUIA! (*see p.* 40) . . . . . *T. C. Gotch.*
1591. PORTRAIT OF THE ARTIST . . . . . *Sir F. Chantrey, R.A.*
1592. MORNING GLORY . . . . . *M. Ridley Corbet.*
1593. MOTHER'S DARLING (*see p.* 33) . . . . . *Joseph Clark.*
1594. DIGGING FOR BAIT . . . . . *C. W. Wyllie.*
1595. THE LAST MATCH (*see p.* 32) . . . . . *William Small.*
1596. GALWAY GOSSIPS . . . . . *E. A. Waterlow, R.A., P.R.W.S.*
1597. THE CAST SHOE . . . . . *R. W. Macbeth, A.R.A.*
1598. THE STREAM . . . . . *J. C. Hook, R.A.*
1599. THE POOL OF LONDON (*see p.* 31) . . . . . *Vicat Cole, R.A.*
1600. TOIL AND PLEASURE . . . . . *J. R. Reid.*

1604. NAPOLEON ON BOARD THE "BELLEROPHON" . . *W. Q. Orchardson, R.A.*
1602. THE CHARTERHOUSE CHAPEL . . . . . *H. Herkomer, R.A.*
1603. SUNSET AT SEA . . . . . *Edwin Hayes.*
1604. CATSPAWS OFF THE LAND (*see p.* 27) . . . . . *Henry Moore, R.A.*
1605. THE MAN WITH THE SCYTHE . . . . . *H. H. La Thangue, A.R.A.*
1606. THE SWINEHERD GURTH, THE SON OF BEOWULPH *C. E. Johnson.*
1607. THE WINTER SUN . . . . . *J. W. North, A.R.A.*
1608. RETURNING TO THE FOLD . . . . . *H. W. B. Davis, R.A.*
1609. AMY ROBSART . . . . . *W. F. Yeames, R.A.*
1610. EARLY PROMISE . . . . . *Joseph Clark.*
1611. BETWEEN TWO FIRES (*see p.* 36) . . . . . *F. D. Millet.*
1612. THE GIRL AT THE GATE . . . . . *George Clausen, A.R.A.*
1613. AUGUST BLUE . . . . . *Henry S. Tuke.*
1614. "MY LOVE IS GONE A-SAILING!" . . . . . *David Murray, A.R.A.*
1615. "CARNATION, LILY, LILY, ROSE" (*see frontispiece*) . . *J. S. Sargent, R.A.*
1616. HUDSON'S LAST VOYAGE . . . . . *Hon. John Collier.*
1617. BRITANNIA'S REALM . . . . . *John Brett, A.R.A.*
1618. ALL HANDS TO THE PUMP . . . . . *Henry S. Tuke.*
1619. SHEEP-WASHING IN SUSSEX . . . . . *J. Aumonier.*
1620. AFTER CULLODEN: REBEL HUNTING . . . . *J. Seymour Lucas, R.A.*
1621. ST. MARTIN'S-IN-THE-FIELDS . . . . . *William Logsdail.*
1622. A TIDAL RIVER . . . . . *Joseph Knight.*
1623. UPLAND AND SKY . . . . . *Adrian Stokes.*
1624. STORY OF RUTH . . . . . *T. M. Rooke.*
1625. A GOLDEN THREAD . . . . . *J. M. Strudwick.*
1626. THE JOYLESS WINTER DAY . . . . . *Joseph Farquharson.*
1627. A HOPELESS DAWN (*see p.* 37) . . . . . *Frank Bramley, A.R.A.*
1628. THE WANING OF THE YEAR . . . . . *Ernest Parton.*
1629. CHRIST CROWNED WITH THORNS . . . . . *W. Hilton, R.A.*

WATTS GIFT:

1630. MAMMON . . . . . *G. F. Watts, R.A.*
1631. CONSCIENCE, THE DWELLER IN THE INNERMOST . ,,
1632. "FOR HE HAD GREAT POSSESSIONS" . . . . ,,
1633. THE DRAY HORSES: NOONDAY REST (*see p.* 41) . . ,,
1634. MINOTAUR . . . . . ,,
1635. DEATH CROWNING INNOCENCE . . . . . ,,
1636. JONAH . . . . . ,,
1637. THE SPIRIT OF CHRISTIANITY, DEDICATED TO ALL THE CHURCHES . . . . . ,,
1638. SIC TRANSIT . . . . . ,,
1639. FAITH . . . . . ,,
1640. HOPE . . . . . ,,
1641. LOVE AND LIFE . . . . . ,,
1642. EVE TEMPTED . . . . . ,,
1643. "SHE SHALL BE CALLED WOMAN" . . . . . ,,
1644. EVE REPENTANT . . . . . ,,
1645. LOVE AND DEATH (*see p.* 42) . . . . . ,,
1646. THE MESSENGER . . . . . ,,
1647. CHAOS . . . . . ,,

1648. IN A FOG . . . . . (CHANTREY BEQUEST) *David Farquharson.*
1649. COLT-HUNTING IN THE NEW FOREST (*see p.* 39) ,, *Miss Lucy E. Kemp-Welch.*
1650. PILCHARDS (*see p.* 38) . . . . . ,, *C. Napier Hemy, A.R.A.*
1655. THE KYLES OF BUTE (*Bequeathed by Miss A. F. C. Knight*) . . *Charles Parsons Knight.*
1657. THE ORDER OF RELEASE, 1746 (*see p.* 13) . . . . *Sir J. E. Millais, Bart., P.R.A.*
1672. ETHEL (*see p.* 34) . . . . . (CHANTREY BEQUEST) *Ralph Peacock.*
1673. MRS. MORRIS (*Lent by Mrs. William Morris*) . . . . . *Dante Gabriel Rossetti.*

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